

Brach Box

Ston

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1989



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rights, the artist should have control over what happens to his work but in this case my selfish desire overcomes my sense of fair play. (What Leonardo Da Vinci enthusiast wouldn't kill for an original sketch - one perhaps never intended for the public gaze?) I don't care that the songs are fragmented - the fragments we have heard often work perfectly well in their own right though they may only represent a small part of a greater whole. And, most of all, I do not want any of the material added to. I do not want the 80's composer finishing work by the 60's writer because the spirit of the time has gone and cannot be recaptured. I admire those people with such integrity that they are prepared to bide their time, perhaps indefinitely, for this music to be set free. I, for one, am going to find it damn difficult.

CHRIS WHITE

="Editorial" "Editorial"

So it looks as if we have once again suffered a nasty case of Smileus Interruptus, the plans for the release of the twenty two year old enigma having been shelved once more, (see news page). I was fortunate enough to receive the Dumb Angel Gazette Smile Special for Christmas (well, I had dropped enough hints!) and this has served only to whet my appetite to hear more of the living legend. I say 'more' because the widely known SMILE material can be divided into two categories - the officially released/alternate version stuff (e.g. Surfs Up, Cabin-essence, Heroes & Villains etc...) and the naughty, under the counter bits and pieces as on the bootleg L.P. There are, however, bucketfuls of other sections, some well documented such as the long version of Heroes... and others more mysterious and occasionally experimental but all are part of this most productive period of Brian's musical career.

Now here's where I may go against the grain. I don't care that certain people, Brian included, are putting the brakes on the project because where the SMILE music is concerned I become a totally selfish individual. I WANNA HEAR THIS STUFF!

I don't care that it's not finished. I don't care for the opinion that only Brian should say whether or not we hear it. I know that, by

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REVIEWS

Don't Worry Baby - The Everly Brothers with the Beach Boys
US Capitol B-44297

We've been talking about this for over a year. Now it's finally released from two different albums, The Everly Brothers' SOME HEARTS and the soundtrack to TEQUILA SUNRISE. Was it worth the wait? Hardly, for whilst both the Everlys and Beach Boys sing well it does not really suit Don and Phil. It's always a problem when someone records a classic oldie without adding anything new or different and in this case the original was so good nobody is ever going to do a better version. The same can be said of many other songs, "God Only Knows" for example has been covered many times but no one has come near the Beach Boys' version.

This is not a bad record - just another one for the collectors who have to get everything with the Beach Boys on.

The best covers of "Don't Worry Baby" are probably still the UK versions done by Chris White and Adrian Baker. (Aw shucks, you're just saying that - C.W.)

All in all a shame really and it would have been much better if the Everlys and Beach Boys had collaborated on a new, original and more suitable song.

MIKE

-oo-

R E V I E W

SURFERS STOMP - various artists. DECAL LIK 39
* denotes instrumental.

<u>SIDE ONE</u>		
1.	Heart and Soul	Jan & Dean
2.	R.P.M.	The Four Speeds
3.	Chug-a-Lug	The Sunsets
4.	Something a Little Bit Different	Jan & Dean
5.	Power Shift	* Gary Usher
6.	Muscle Bustle	Donna Loren
7.	Skistorm	* The Snowmen
8.	Four On The Floor	The Four Speeds
9.	C.C. Cinder	The Sunsets
10.	Burnin' Rubber	* Gene Moles & The Softwinds
<u>SIDE TWO</u>		
1.	Rendezvous Stomp	* The Rhythm Rockers
2.	Lonely Surfer Boy	The Sunsets
3.	Cheater Slicks	The Four Speeds
4.	Cannon Ball	* The Soul Surfers
5.	Twin Pipes	* Gene Moles & The Softwinds
6.	Surfin' Sally	The Petticoats
7.	A Midsummer Nights Dream	Jan & Dean
8.	Mag Wheels	* Gary Usher
9.	My Stingray	The Four Wheels
10.	Wanted One Girl	Jan & Dean

A request from Graham Ritchie to review this album which, incidentally, was difficult to find. It comprises a mixture of obscure surf and Hot Rod related vocal and instrumental tracks, the main points of interest being the Four Speeds cuts which are supposed to feature Dennis Wilson on vocals and drums. Aural evidence suggests he's singing on "R.P.M." and "My Stingray" but not on "Four On The Floor" and "Cheater Sticks". (Can anyone confirm one way or the other?) The four Jan & Dean cuts are pre-surf Jan & Dean and not really right for a Surf/Hot Rod compilation. The other vocal tracks I had not heard before and are of interest to hardcore surf music collectors only. The Sunsets tracks with Gary Usher's involvement are about the best things on SURFERS STOMP apart from the Four Speeds' songs. The instrumentals are of limited appeal to me as I was always a surf vocal fan. The LP was compiled by the infamous Rob Burt who includes tracks he's never even heard; unfortunately the album is full price which may put a few prospective buyers off.

The ultimate Surf/Hot Rod collection has still to be compiled, so until then you would do better to put a cassette of all your favourites together. Nevertheless, SURFERS STOMP is a welcome addition to the Surf Music catalogue, too few of which are available.

MIKE

-00o-

Guess I'm Dumb - Louis Philippe - é1 GPO 40, Cherry Red Records.

Here's an interesting release; a third version of this song following Glen Campbell's in 1965 and Johnny Wells's in 1967. It is one of Brian's best songs as he told me himself and frenchman Louis Philippe gives it a very sympathetic treatment. Unfortunately it's only on a small label and is unlikely to get the chance it deserves. Last time I heard from Philippe he did a version of "With Me Tonight" from SMILEY SMILE so he's definitely a Brian Wilson fan.

Probably the only way "Guess I'm Dumb" will ever get the attention it really warrants, would be if Brian himself were to record and release it. In fact why shouldn't he go back and record some of his old songs that he never released before. Anyway Louis Philippe's version is worth hearing or buying if you can find it. It's also included on Philippe's album:- IVORY TOWER - Acme 15.

MIKE

SURFIN' GUITARS: INSTRUMENTAL SURF BANDS OF THE SIXTIES

Without a doubt, the most misunderstood term in the vocabulary of 60's Rock and Roll is "Surf Music"... just ask anyone what it is, and visions of Annette's pointy breasts will pop up in their head, followed by a reply of "You mean like The Beach Boys?" If they're even a little bright, they may just mention Jan and Dean... real good, Sherlock. Those records ain't in this book! Perhaps you might have to remind them about "Wipe Out" or "Pipeline"... and their reply will be "oh yeah!", like opening the tomb of the lost treasure chest mine. If you'd like to go there yourself, directly shake hands with King Neptune and ascend through reverb, then just buy a copy of "Surfin' Guitars", set it by your bedpost and discover the depths.

Robert J. Dalley, bandleader of the infamous Surf Raiders (re: early 80's surf revival combo with 3 superb albums and a handful of 45's to their credit) has done what no man has ever done, that is, gone where no man dares to tread. For eight years, he had been interviewing band members from groups as famous as The Nobles, The Chevelles, The Truants, and The Avengers VI. Slowly, and very methodically, he has found the sax players, the drummers, lead and rythm guitarists, and bassmen of other such lesser known combos as The Chantays, Eddie & The Showmen, The Tornadoes, The Astronauts, Dick Dale & The Del-Tones, The Crossfires, The Surfaris, The Lively Ones, The Sentinels, The Challengers, Dave Myers and The Surf-Tones, The Pyramids and The Bel-Airs (40 bands in all). After all the interviews were conducted, the photographs borrowed, flyers photocopied and discographies compiled, "Un Clase De Chiflado!" (which means "You must be some kind of a nut!") Did you ever wonder where these surf instrumental combos got song titles like "Intoxica" or "Tor-Chula"? Or how about the fantastic array of instruments assembled in all of the various photos? All in all, 421 pages makes this probably the largest book about garage bands in the history of the genre. With one exception, all of the ones featured here were from Southern California.

Now, some of the highlights... let's start off with Kathy Marshall, "Queen of the Surf Guitar". She never released a record, but she was backed by groups like Eddie & The Showmen, Dick Dale & The Del-Tones, The Blazers and The Crossfires. For the first time anywhere, her story is told... as well as the truth about a group now known as "The Original Surfaris"... not the ones who did "Wipe Out", mind you, but the guys who did "Bombora". Here you get the band members, interviewed separately, spinnin' tales neither his old band mates nor rivals could control... leading up to some real honest and no-holds-barred stories. For me, the best part is the Dance Posters, which feature not only some of the craziest lineups this side of The T.A.M.I. Show, but the coolest and raunchiest artwork the shores of the Pacific ever washed up. Reading about these guys' lives during that primitive era of the early 60's sets the tone for what is certainly the best exploration of a true teenage sub-culture we've ever seen. No one has gone to the lengths that Bob Dalley has in turning up what for him has been a labour of love.

Could there ever be a corporate book without the deadlines to see things through this thoroughly? No. Would a corporate budget allow for full pages of hastily-scribbled Rick Griffin flyers? Certainly not. What tells it all about this book, though, is a photo (page 264) of Original Surfaris keyboardist Al Valdez with his head down, pumpin' away at this cruddy, scratched up organ, with wires comin' out of it goin' every whichaway, carryin' on like nobody's business. This book is filled with 158 photos just as bitchen, just as rare, and certainly there is no better forum for them to be surrounded by. Yeh, you've never seen these before... but then who's ever offered us that opportunity? Only Bob Dalley. By himself. No corporate structures. True Teen Kulture, uninjected by the powers that be. Just like the bands in this book. Listen, the reality of how great this book is can be seen by peering at such history-bending publications as Rolling Stone's so-called "Rock and Roll History Book", wherein out of 649 pages, only 1½ are devoted to the surf music phenomenon, ¼ of that is about The Beach Boys (a true slight to them as well), and the one other paragraph is used to write Surf Music off as silly crap, incomparable to what came "later" (followed by an overload of S.F. "acid")... Not too Boss! Once and for all, don't try to tell me that you know it all about 60's Rock and Roll if you haven't read "Surfin' Guitars"... because you don't. (To order: send \$30 post paid to Bob Dalley, 6209 Oakbank Drive, Azusa, CA 91702).

SPRINGTIME '88

A good few years ago, back in the early days of the CD revolution, Mike (our revered editor, not Mr Love...) and I quite naturally chewed over our BB CD requirements, and it was almost as an afterthought that I put forward my desire for a SPRING CD. Sagely, we agreed that it would be a snowy summer in the Sahara before that came to pass...

Given the recording technology extant at the time (state of the art for the early 70s, slightly primitive nowadays), SPRING makes the transfer to the digital domain exceedingly well, a tribute to the engineering skills of Steve Desper. What always seemed to me to be a slightly 'fluffy' mix on vinyl is now cleaned up and flexes its muscles over a considerable dynamic range. Benefiting most are the songs underpinned by Brian's synthesizer and spare drum patterns - "Good Time" and "Tennessee Waltz" in particular stand out - whilst some of the more 'cluttered' tracks - "Superstar", for example - open out. Tiny details emerge, previously hidden by the vinyl noise floor of the LP format.

The four 'bonus' tracks similarly benefit, although "Had To Phone Ya" is more than ever before an obvious demo, though not a jot the less enjoyable for that. One small grouse here - given the space available on CD, and the existing catalogue, why only four bonus cuts? I for one would have welcomed "Snowflakes" and "Sweet Sunday Kinda Love"... but that's the collector in me showing.

In summation, an essential part of your BB/BW/related CD collection, not to mention grand ear candy by any standards. Now, if Rhino would just complete the set and oblige with ECSTASY, and a complete 1960s HONEYS CD...

AGD

PRODUCED BY BRIAN WILSON



1 EVERYBODY

(I. Reiff/B. Wilson)
Produced by Brian Wilson & Stephen Desper
Arranged by Brian Wilson
Lead Vocal - Diane. Other Vocals - Marilyn & Brian Wilson

2 THINKIN' 'BOUT YOU BABY

(B. Wilson/M. Love)
Produced by Brian Wilson. Stephen Desper & David Sander
Music Arrangement by David Sander
David Sander
Vocal Arrangement by Brian Wilson
Lead Vocal - Marilyn. Other Vocals - Diane & Brian Wilson

3 MAMA SAID

(B. Wilson/M. Love)
Produced by Brian Wilson. Stephen Desper & David Sander
Music Arrangement by David Sander
Vocal Arrangement by Brian Wilson
Lead Vocal - Marilyn. Other Vocals - Diane & Brian Wilson

4 FOREVER

(I. Reiff/B. Wilson/Jacobson)
Produced by Brian Wilson. Stephen Desper & David Sander
Music Arrangement by Rick Henn
Vocal Arrangement by Brian Wilson
Lead Vocal - Marilyn. Other Vocals - Diane & Carl Wilson & The Beach Boys

5 GOOD TIME

(B. Wilson/A. Jardine)
Produced by Brian Wilson & Stephen Desper
Arranged by Brian Wilson
Lead Vocal - Marilyn. Other Vocals - Diane, Marilyn & The Beach Boys

6 NOW THAT EVERYTHING'S BEEN SAID

(G. Gullin/C. King)
Produced by Brian Wilson & Stephen Desper
Arranged by Brian Wilson & David Sander
Lead Vocal - Marilyn. Other Vocals - Diane, Marilyn & David Sander

7 DOWN HOME

(B. Wilson/C. King)

Produced by Brian Wilson & Stephen Desper

Arranged by Brian Wilson

Lead Vocal - Marilyn. Other Vocals - Diane & Marilyn

Tag - Diane & Jack Reilly

8 THIS WHOLE WORLD

(B. Wilson/D. Rovell)
Produced by Brian Wilson. Stephen Desper & David Sander
Music Arrangement by David Sander
Vocal Arrangement by Brian Wilson
Lead Vocal - Marilyn. Other Vocals - Diane, Marilyn & Brian Wilson

9 AWAKE

(B. Wilson/D. Rovell)
Produced by David Sander
Music Arrangement by Rick Henn
Vocal Arrangement by Brian Wilson & David Sander
Lead Vocal - Marilyn. Other Vocals - Diane

10 SWEET MOUNTAIN

(B. Wilson/D. Rovell)
Produced by Brian Wilson. Stephen Desper & David Sander
Music Arrangement by Brian Wilson & David Sander
Vocal Arrangement by Brian Wilson & David Sander
Lead Vocal - Diane & Marilyn. Other Vocals - Diane

11 SUPERSTAR

(I. Russell/B. Bramlett)
Produced by Brian Wilson. Stephen Desper & David Sander
Music Arrangement by Rick Henn
Vocal Arrangement by Brian Wilson
Lead Vocal - Marilyn. Other Vocals - Diane & Brian Wilson

12 TENNESSEE WALTZ

(D. Stewart/P. King)
Produced by Brian Wilson & Stephen Desper
Music Arrangement by Brian Wilson
Vocal Arrangement by Brian Wilson
Lead Vocal - Marilyn. Other Vocals - Diane & Brian Wilson

13 SHYIN' AWAY

(B. Wilson/D. Rovell/S. Sander)
Produced by Brian Wilson & David Sander
Music Arrangement by Brian Wilson
Vocal Arrangement by Brian Wilson
Lead Vocal - Marilyn. Other Vocals - Diane

14 FALLIN' IN LOVE

(D. Wilson)
Produced by David Sander. Diane Rovell & Brian Wilson
Music Arrangement by Brian Wilson
Vocal Arrangement by Brian Wilson
Lead Vocal - Diane. Other Vocals - Marilyn

15 IT'S LIKE HEAVEN

(B. Wilson/D. Rovell)
Produced by Brian Wilson. Diane Rovell & David Sander
Music Arrangement by Brian Wilson
Vocal Arrangement by Brian Wilson
Lead Vocals - Diane & Marilyn & Barbara Gaddy

16 HAD TO PHONE YA

(B. Wilson/D. Rovell)
Produced by Brian Wilson. Diane Rovell & David Sander
Music Arrangement by Brian Wilson
Vocal Arrangement by Brian Wilson
Lead Vocals - Diane & Marilyn

R E V I E W

Chicago / Beach Boys / Brian Wilson In Concert

When my friend, Gary, called and said that the Beach Boys would be performing with Chicago on 24th January at the Spectrum in Philadelphia, I was not impressed (with Spectrum, that is). To pay big bucks (for the ticket plus the ticket agent) to sit in an 18,000-seat arena and the opportunity to get seats requiring binoculars (one can rent them there); to pay for parking in addition to tickets; to fight traffic in a major city; and to be exposed to a crowd of people who many times have proved they can be offensive; did not/does not appeal to me. I did agree, nonetheless, that if Gary obtained "decent" seats, we would go; his dedication impressed me, we got 6th row center seats!!!

The ticket prices were not outrageous at \$25; the traffic was not any worse than usual; parking was steep at \$4; and programs were not available for the Beach Boys, though there were ones for Chicago at a hefty \$8; but our seats location was wonderful!!!

Chicago was O.K., though I should admit that I am not a Chicago fan. It was interesting to note, nonetheless, the difference between the original and the more current band members. The original guys were older, of course, exhibited a polished look in clothing and hairstyles, looked relaxed, and seemed to enjoy themselves. The young ones dressed with disregard, and displayed intimate relationships with their instruments. And after a short break to exchange equipment, it was time for the Boys.

They were dressed to impress, most of them wearing white slacks/ coloured shirts, except for Carl who looked a bit tatty in cord or jean slacks and black shirt/jacket. Opening with the tiresome "California Girls", the Boys followed with "R & R Music", "Wouldn't It Be Nice", and "Be True To Your School", the highlight of which were the handless flips by the cutest member of the cheerleader entourage. Then came the best part of the concert, a rumour come true: Mr Brian Wilson! He looked great in his light grey double-breasted suit and silk shirt that shone silver in the stage lights; and he was obviously there in mind and spirit. Mike invited Brian to sing the first song he ever wrote, and they all sang "Surfer Girl". The Boys then left the stage, and two more guys (Andy Paley and Michael Bernard) joined Brian and the backing band to play "Love And Mercy", "Walkin' The Line", and "Melt Away". It was great, and the crowd were appreciative even though unfamiliar with the material. But then it was back to the mundane: a car-song set (with the same opening used by Mike for the last two years), "God Only Knows", "Sloop John B", "Good Vibes", "Help Me Rhonda", "Wipeout" with a Billy Hinsche lead and the energetic girls dancing along, "Barbara Ann", and a surfing-song set. It was not yet time to go; in fact, the concert lasted a total of three hours.

The Beach Boys returned to the stage joined by Chicago, and surprisingly, Brian Wilson; Brian, this time, however, left his spirit backstage. The group sang a rather muddy version of "Kokomo", veered off into Chicago-led "In The Midnight Hour", "Dancing In The Street", and "Feeling Stronger Every Day" and returned to a "Fun, Fun, Fun" finale. No, they did not perform "Wishing You Were Here". And as I noted later, the Beach Boys had dropped "This Whole World", "Hushaby", "California Dreamin'", "Wendy" and "All Summer Long" the only highlights of their Summer 1988 tour.

Well, I made a late New Year's Resolution that night. I intend to forego seeing the Boys in concert for a while, unless they appear solo, acoustically, or with an orchestra. Being realistic, I have a long wait ahead of me.

RICK SMITH

Surprise, Surprise. Brian Wilson wasn't the only Beach Boy to play in the UK during 1988. On December 20th at Continental Airlines Christmas Party in the Effingham Park Hotel close to Gatwick Airport Mike Love and Jeff Foskett joined Adrian Baker and Gidea Park on stage for an impromptu show. The evening was opened by Tony Rivers and former Rubette Mick Clark who performed a highly enjoyable and professional set with Tony's son Anthony joining the duo on harmonies for the last few numbers. "California Girls" dedicated to a certain M.G. was the only Beach Boys song performed by Tony and Mick.

Gidea Park with newish bassist Mike Green opened with "Barbara Ann" before running through their repertoire of Four Seasons' classics with "Rag Doll" sounding the best. An accapella "White Christmas" was included and very well done.

Then the special guests brought over by Richard Havers of Continental Airlines were introduced, "Mike Love" and "Jeff Foskett" who ran through the Beach Boys songbook with Gidea Park. Adrian Baker seemed to enjoy having Mike Love on stage to share lead vocal duties. A couple of surprises were "Little Saint Nick" and "Kokomo" which Gidea Park had never performed before. Jeff sang Carl's part on "Kokomo" sounding almost like Carl, very versatile is Jeff Foskett. "California Girls", "Wouldn't It Be Nice", "All Summer Long", "Kokomo", "Little Deuce Coupe", "I Get Around", "Surfer Girl", "In My Room", "Little Saint Nick", "Good Vibrations", "Be True To Your School", "Rock 'n' Roll Music", "You're So Good To Me", "Hawaii", "Surfin' Safari", "Surfin' USA", "Surf City Medley", "Wipeout" (Jeff on Fat Boys lead), "Wipeout" instrumental, "Barbara Ann" and a "Gimme Some Lovin'" intro into "Fun, Fun, Fun" brought the evening to a rousing close with half the audience, including DJs Graham Dene, Mike Read, Producer Tony Visconti and Tony Rivers joining the imported cheerleaders on stage. Congratulations to Richard Havers for being enterprising enough to bring Mike and Jeff over for the party, Well Done.

Listen out for the Continental Airlines advert on the radio, it's Adrian singing a lovely short harmony song "Endless Summer".

Sad note of the evening was to learn that keyboardist Dave Walker had died a few months earlier after an asthma attack. Condolences to all his family and friends.

MIKE



Jeff Foskett and Mike Love. Photo by Julie Tennent.

PET SOUNDS

'Pet Sounds' Slips Out In Japan w/Bonus Tracks

To the surprise of everyone, including the Beach Boys themselves, Japanese Toshiba/EMI has jumped the gun and issued the group's long-promised, much-awaited 1966 album *Pet Sounds* on CD in Japan--while the rest of the world continues to wait. To complicate matters dramatically, the Japanese CD contains two previously unreleased bonus tracks from the *Pet Sounds* sessions (March 1968 ICE) that the group decided against releasing. Consequently, Toshiba/EMI has been instructed by Capitol to remaster the CD without the bonus tracks, creating an instant--and sure to be scarce--collector's item. The two unreleased tracks in question are "Hang On To Your Ego"--basically just "I Know There's An Answer" (a *Pet Sounds* track) with a different chorus--and what Toshiba/EMI calls "Unreleased Bkg's" (presumably for "backgrounds"), comprised of 50 seconds worth of beautiful Beach Boys a cappella harmonies. The Japanese CD (CP28-1003), part of the "2800 Greenline" series, is in original mono. The disc ends humorously with dogs barking in the studio and Brian Wilson asking, "Hey, Chuck, is it possible we could bring a horse in here if we don't screw anything up? Honest to God?" As it stands now, that will all be deleted.

At first it was believed that Japan's move would force Capitol's hand to release the rare tracks worldwide, but that apparently won't be the case. "The CD will come out in (the album's) original American form, and we've put a stop to the Japanese one," a key Capitol A&R executive told ICE. "At one point, *Pet Sounds* was prepared here for CD release with the bonus tracks, and the Japanese, at that point, ordered the components. They put in a request for a tape and somebody in our tape library made them a copy and sent it over--and we just found out about it." The official speculated that a domestic *Pet Sounds* CD could be expected in "late spring", although it's been promised many times before. This particular Beach Boys album--generally considered a landmark in 60's rock--has been a thorn in Capitol's side for some time now. Label executives have been unable to adequately explain to the public why there's no CD of what Paul McCartney has partially credited as being an inspiration for The Beatles to record *Sgt. Pepper*.

As a footnote, there's also a new Beach Boys Australian four-CD box set called *The Capitol Years* containing over 100 tracks, including nine of the original thirteen *Pet Sounds* tracks, as well as most of *Wild Honey* and *Friends*, also unavailable.

ICE Magazine.

A song titled "Hang On To Your Ego" caused some friction in the group, the end result being that a new set of lyrics was written and the song was recorded as "I Know There's An Answer." The original track is rumored to have been found and was considered for the CD release of *Pet Sounds*. The instrumental "Let's Go Away For Awhile" was written as a vocal number; whether or not Wilson recorded it as such is not known.

T.NO
1 素敵じゃないか
WOULDN'T IT BE NICE (B.Wilson-T.Asher) 223'

2 僕を信じて
YOU STILL BELIEVE IN ME (B.Wilson-T.Asher) 230'

3 ザット・ノット・ミー
THAT'S NOT ME (B.Wilson-T.Asher) 227'

4 ドント・トーク
DON'T TALK (Put Your Head On My Shoulder) (B.Wilson-T.Asher) 251'

5 待ったこの日
I'M WAITING FOR THE DAY (B.Wilson-M.Love) 303'

6 少しの間
LET'S GO AWAY FOR AWHILE (Brian Wilson) 216'

7 スループ・ジョン・B
SLOOP JOHN B (Arr./Brian Wilson) 256

8 神のみぞ知る
GOD ONLY KNOWS (B.Wilson-T.Asher) 249'

9 救いの道
I KNOW THERE'S AN ANSWER (B.Wilson-T.Sachen) 307'

10 ヒア・トゥデイ
HERE TODAY (B.Wilson-T.Asher) 252'

11 駄目な僕
I JUST WASN'T MADE FOR THESE TIMES (B.Wilson-T.Asher) 311'

12 ベット・サウンズ
PET SOUNDS (Brian Wilson) 221'

13 キャロライン・ノーブ
CAROLINE, NO! (B.Wilson-T.Asher) 249

14 (未発表バックグラウンド) 050
Un-released Bkg's

15 ハング・オン・トゥ・ユア・エゴ
HANG ON TO YOUR EGO (B.Wilson-T.Asher) 316

HANG ON TO YOUR EGO シングル・オントゥ・ユア・エゴ

I know so many people
Who think they can do it alone
They isolate their heads
And stay in their safety zone
What can you tell them
What can you say
That won't make them defensive
Hang on to your ego
Hang on but I know
That you're gonna lose the fight
They come on like they're peaceful
But inside they're so upright
They drift through the day
And waste all their thoughts at night

*Now how can I say it
And how can I come on
When I know I'm guilty
Hang on to your ego
Hang on but I know
That you're gonna lose the fight

*Repeat

自分がどうかで何とかして行ける
思って、そんなちがくさん、あこを知ってるよ
むやまに人と接觸することなく
いつでも安全地帯に身を置いているんだ
そんな人たちに向かえる
そんな人たちにガードを構かせるような
どんなことが言える
自我を大切にすらんだ
こだわり続けるんだ
だけど結局は戦いに疲れちゃうんだよ

とっても懶やかなあり方をしているけど
みんなの心の中はゼリビリしているんだ
一日中さよ、さよけて
夜には心の中はならっぽ

*どうしてそんなことが言える
自分にやましいにころがあると
叫ぶつるのに
どうして顔を出せる
自我を大切にすらんだ
だけど結局は戦いに疲れちゃうんだよ

*くり返し

対訳 中川五郎

The wealth of listening experiences 'Pet Sounds' contains include joy, wonder, pain, and in places, a remarkably mature statement on one's place in the scheme of things, given the essentially adolescent angst that is the album's thematic glue.

what the papers said



news has *Pet Sounds* due sometime this year but with no special treatment, including no bonus tracks, and *Smile* shelved indefinitely due to no coherent substance even approaching the myth surrounding it. Capitol will also delete the unpopular, truncated *California Girls* CD and replace it with the full, original *Summer Days (And Summer Nights!!)* album later this year. And the group continues to be an enigma regarding stereo/mono; their recently released *Christmas Album* CD is entirely mono—at the group's request—despite the LP and cassette being in stereo. "It's so depressing; they're going backwards," moaned one industry source.....

..... The Beach Boys' *Christmas Album* CD is only half mono, not entirely, as we stated last month. *ICE Magazine*.

'Brian Wilson' makes one feel a sense of wonder and joy, of awe and love, of the almost infinite possibilities that one felt listening to the Beach Boys in the '60s.

'There's So Many' is probably harmonically the best song on the album. Harmonically, not melodically.

I was thinking about 'Pet Sounds' when I recorded it.

Goldmine.

10

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 1/15/89

SINGLES

1	1	KOKOMO THE BEACH BOYS WEA
2	2	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN FESTIVAL
3	6	HANDLE WITH CARE TRAVELING WILBURYS WEA
4	4	IF I COULD 1927 WEA
5	3	DON'T WORRY, BE HAPPY BOBBY MCFERLIN MANHATTAN
6	7	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION CBS
7	8	TEARDROPS WOMACK & WOMACK FES
8	5	A GROOVY KIND OF LOVE PHIL COLLINS WEA
9	NEW	ROCK & ROLL MUSIC MENTAL AS ANYTHING CBS
10	18	PUT A LITTLE LOVE IN YOUR HEART ANNIE LENNOX & AL GREEN



The Birds & The Boys. Boscobel Beach, the sunny resort in Orocabessa, Jamaica, played host recently to the Beach Boys and the Fabulous T-Birds, along with the contest winners of Elektra Records and Hit Video U.S.A.'s Cocktails In Jamaica promotion. Shown beach side, from left, are the T-Birds' Preston Hubbard, the Beach Boys' Kim Wilson and Mike Love, Francis Christina of the T-Birds, and Bruce Johnston of the Beach Boys. Both bands have singles on the Elektra soundtrack for the movie "Cocktail," parts of which were filmed in Port Antonio, Jamaica, earlier this year.

Billboard

Mike Love not Waugh: the star celebrates as a poll of American teenagers reveals they prefer Beach Boy movies to Brideshead

Beach Boys, minus Wilson, find paradise

By Robert Hilburn

Los Angeles Times

Was he surprised that Wilson's single was not a hit — despite the generally glowing reviews?

"To be honest, I wasn't," he said. "I thought it would have been a lot better (record and album) with the Beach Boys. There may be little nuggets and moments in his album, but it doesn't (strike me) as very commercial.... I also don't think it was promoted very well... all that emphasis on the 'troubled musical genius.' I'm not sure that's the way to sell records."

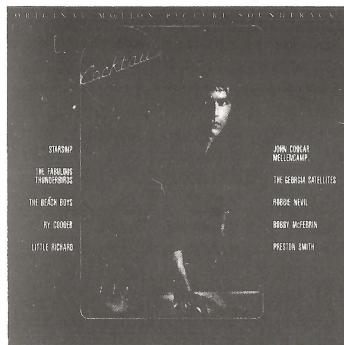
About working with Wilson again, Love added, "As long as Brian is alive, he has those innate musical abilities. The question is whether he is applying himself and whether he is working with people who know how to extract that genius from him. I know how and I can prove it. Look at all those hits we had together. I'm not saying I'm a musical genius, too, but I did contribute (in various ways) whether or not I was credited."

EVERLY BROTHERS WITH THE BEACH BOYS
Don't Worry Baby (3:16)
PRODUCED BY Brian Wilson, Don Everly
WRITTEN BY B. Wilson, R. Christian
PUBLISHER Irving GMA
Capitol B-44297

Could catch on as a pseudofollow-up to the Boys' "Kokomo." Even the Everlys can't save this tired remake, which has none of the classic's flavor. Play the original.

DRINK IN THESE FACTS:

Over 6 million cassettes, compact discs and records sold!
Top 5 album for more than 4 months
2* *Billboard* pop album



GOLDEN GLOBE
AWARD
NOMINATION
BEST
ORIGINAL SONG
"KOKOMO"

- Featuring "KOKOMO," the #1 platinum single from The Beach Boys
 - The biggest selling single of 1988!
 - "The most-played single of 1988," according to *Monday Morning Replay*
 - Grammy Nominations: Best Song Written Specifically for a Motion Picture or Television and Best Pop Performance by a Duo or Group with Vocal

GRAMMY NOMINATIONS

Other veterans in the Grammy pantheon include Eric Clapton, Rod Stewart, Joe Cocker, Jimmy Page, Jethro Tull, Van Morrison, George Harrison, Tina Turner, Frank Zappa, Stevie Wonder, Gladys Knight & the Pips, Etta James, Willie Dixon, Joni Mitchell, Aretha Franklin, and the Beach Boys. The last-mentioned act's nomination in the pop-group category is its first Grammy nod since 1966, when the Boys of Summer received three mentions for their work on "Good Vibrations."

BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR TELEVISION

Century's End (Track from "Bright Lights, Big City")—Songwriter: Donald Fagen, Warner Bros.; Cry Freedom (Single)—Songwriters: George Fenton & Jonas Gwangwa, MCA, Kokomo (Single)—Songwriters: Mike Love, Terry Melcher, John Phillips, Scott Mackenzie (The Beach Boys); Elektra; One Moment in Time (Track from 1988 Summer Olympics Album—"One Moment in Time")—Songwriters: Albert Hammond & John Bettis (Whitney Houston), Arista; Two Hearts (Track from "Buster" (Original Motion Picture Soundtrack))—Songwriters: Phil Collins & Lamont Dozier (Phil Collins), Atlantic.

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Anything for You (Spanish Version) (Single)—Gloria Estefan & Miami Sound Machine, Epic, Brasil (Album)—Manhattan Transfer, Atlantic; Kokomo (Single)—Beach Boys, Elektra; Piano in the Dark (Track from Get Here)—Brenda Russell & Joe Esposito, A&M; Wild, Wild West (Single)—Escape Club, Atlantic.

ALBUM PACKAGE

BEST ALBUM PACKAGE
Bad Boys—Brian Ferry, Art Director: Andrew Reid, Reprise; Brian Wilson—Brian Wilson, Art Director: Jeni Heiden, Sire; Our Beloved Revolutionary Sweetheart—Camper Van Beethoven, Art Director: Bruce Licher, Virgin; Picture This—the Valentine Brothers, Art Director: Henry Marquez, EMI America; Tired of the Runnin'—O'Kanes, Art Director: Bill Johnson, Columbia/CBS.



For Peete's Sake. Univ. of Southern California's Heisman Trophy candidate, Rodney Peete, meets the Beach Boys backstage at Los Angeles' Coliseum. The Beach Boys are currently riding high with their No. 1 hit "Kokomo" from Elektra Records' "Cocktail" soundtrack. Shown, from left, are Al Jardine of the Beach Boys; Peete; Mike Love, Brian Wilson, and Bruce Johnston of the Beach Boys; and John Stamos, actor.

Billboard

Back where they belong

by John Tobler

FOR THE first time since *Good Vibrations* exactly 22 years ago, the Beach Boys (average age 45) have gone to the top of the US chart, and look like going somewhere similar back to Kokomo, from the Tom Cruise movie, *Cocktail*, which also spawned the recent *Bobby McFerrin* hit.

Mike Love, the group's frontman, is predictably ecstatic to be back on top and noted that Kokomo could get an Academy Award for best song featured in a movie. Love co-wrote the song, with producer Terry Melcher, John Phillips, leader of the *Mamas & Papas* and Scott McKenzie, who topped the charts in 1967 with the immortal *San Francisco* (Be Sure To Wear Flowers In Your Hair). Talking from a New York hotel room, Love noted that he wrote the lyrics of the second verse, and came up with the Jamaica refrain: "Terry and I wrote the R&B-ish chorus, and John Phillips wrote the first verse and the melody". So what did McKenzie do? "I'm not sure, but he was involved from John's side".

Curiously, the Beach Boys have not been signed to any label since their last (eponymous) album in 1985. Love says he is not aware of any offers, but adds: "I'm not the most eager to sign with a label again, unless there's the right chemistry between the label and the group".

One such project of the last few years was the magnificent *East Meets West*, by the Beach Boys and Frankie Valli & The Four Seasons, which was never released in the UK and only distributed in a limited fashion in the US.

Love remarks that this is worth considering as a follow up to Kokomo: "The album which includes our single is already four times platinum in the US, and we've been told that the single, which has now been Number One for four weeks, could sell a million copies", a feat which has become increasingly rare in recent times.

Music Week.

Several months ago your news section said Brian Wilson was working on *Pet Sounds* and *Smile* for CD release. Is there any more news?

John Partridge, Brighton

Due to perpetual Beach Boys' indecision, the track selection for *Pet Sounds* still hasn't been finalised much to Capitol Records' annoyance. Projected "bonus track" "Hold On To Your Ego" is now unlikely to be included, though *Good Vibrations*, previously on the lackluster *Smiley Smile*, may well be. Recently, Q's Andy Gill was assured by Brian's psychotherapist Dr. Eugene Landy that all care has been taken with the mastering of *Pet Sounds*: "For 60s records made into CDs, this is going to be the apex of sound reproduction, because we digitised everything and then wiped out all the hisses and noises that you get from those old tapes. Some of the old Beach Boys stuff that's been put out by Capitol is just atrocious sound-wise, when you consider what CD can do. I'm in negotiations with Capitol right now, trying to convince them to pull back all those CDs and make them technically what they should be. The boys are all for it. But *Pet Sounds* and *Surfin' USA* have been done properly." Dr. Landy also confirmed that the abandoned "67 Smile" album is definitely intended to be a future CD release. Once the best masters have been located, Brian will be set to work.

Q Magazine.

BRIAN WILSON

B R I A N

P A R T 2

STOMP: Brian, back in the 60's, what was the pressure like, trying to get out three albums a year?

BRIAN: Oh, that was fun, because we were hot, we were just rising to power in the music business. We had a good sounding group, good lyrics and melodies, good songs, and it was just - WOOOSH! When you're that young, it's nothing to go in and do it - you could produce ten albums a year... but as you get older, slow down, then you can really only do one a year. That's what happened to me, anyway.

S. There are, or were, plans that, when the CDs of the old albums came out, there may be an extra track from the same period on them - for example, "Land Ahoy" on SURFIN' SAFARI. Do you think that that's a good idea?

B: I think it's a wonderful idea.

S: Are there many out-takes from those early days - a studio version of "Graduation Day", for example?

B: Yes, I think there is... and there's "Guess I'm Dumb", which I think is probably one of the better songs I've ever written.

S: Tell us about "Don't Worry Baby" - how did you feel when you wrote it, put it out and heard it on the radio the first time?

B: I felt very proud, because I anticipated there being a lot of really nice harmonies on it. I think the harmonies I created suited the guys, each one of them. I didn't make the bass notes too low for Mike, or the others too high for Carl and Al. We just communicated with each other on that level.

S: What were your thoughts when BJ Thomas changed the lyrics?

B: Oh, I didn't mind. Heck, just so it get's played, that's all I care about.

S: On the TODAY album, you wrote all the lyrics - were you comfortable working without a collaborator?

B: At that time, I was... it's hard to remember just exactly what it was like, but I do know that I was happy.

S: A trivia question - who is the barker on "Amusement Parks USA"?

B: Hal Blaine.

S: "Let Him Run Wild" always seems the link between the production of the early days and PET SOUNDS. Did you feel that this song marked a development?

B: Yeah... but I didn't like that song, though. The one cut that we did that I didn't like. It bothered me - it's the vocal, or something, but it just bothered the hell out of my ears. I just couldn't believe it.

S: Was "The Little Girl I Once Knew" also a part of that development?

B: Yes. I loved that song, very much. Bruce Johnston can sing very well, so we all buckled down, harmonised on it - but I hurried through the production too much, and blew it by not taking care enough to see that the vocals were right. I was in a hurry to go somewhere that day, and I remember saying, "I gotta get this done". So I rushed it, and I blew it.

S: Are you pleased with the PET SOUNDS CD, and the fact that they've put "Hang On To Your Ego" on it?

B: Yes. It's an alternate version, a good version, although I don't like the lyrics "hang on to your ego". At first, when I wrote it, I thought, "hey, this is a great song, these are great lyrics." But later on, I decided I didn't like it, so I changed 'em.

S: What feeling did you have when you wrote "God Only Knows", because it's so spiritual, so full of love.

B: I wrote that with a guy named Tony Asher, and he can write any lyrics.

S: Another trivia question - on "God Only Knows", what makes that clip-clop sound?

B: That was Hal Blaine playing on little plastic orange juice cans turned upside-down.

S: You've probably been asked a lot about the SMILE sessions, but is there anything you'd care to tell us?

B: Ohhh... see, those tapes aren't long enough, so we're going to throw them away. I threw them away, but they want me to take them back, add voices, all that stuff. Maybe I will...

S: But aren't there alternate versions of released songs that could be used? "Wonderful", "Vegetables"...

B: Yeah... I guess that's possible, but I don't think it's probable. At this point, I don't think I'm going to do vocals to the tracks, but if I do... it'll really be something, because I don't think I want to.

S: After PET SOUNDS, you were much less obviously active, production-wise. Were you happy to have the Beach Boys take the credit for the later albums?

B: Yes, very.

S: Just how involved were you on albums such as WILD HONEY, FRIENDS and 20/20?

B: Very involved, but it was more of a total group effort.

S: For many years, we were led to believe that FRIENDS was your favourite album, but more recently it seems that you prefer PET SOUNDS.

B: Yes, PET SOUNDS is my favourite LP. FRIENDS was very special for about two years, and then it kinda tapered off.

S: Did you enjoy having the studio at home in the late sixties?

B: Absolutely! I loved it. It was a good studio - we built it in my house and we sound-baffled it, got the best microphones we could, best everything, and the best engineer we could ever have, Steve Desper. So for those reasons alone, there were a lot of memories in that studio.

S: Can we ask you about "Loop De Loop"?

B: Never came out. I'm wondering why. It's weird.

S: Were you happy with the way "Surf's Up" came out on the LP?

B: Very much - I love that song.

S: At that time, how involved were you in the studio?

B: Oh, very involved: I was right down in there.

S: How did you feel about the move to Holland?

B: It was kinda lonely for me, 'cause I was on a bummer then, but we cut that album. I don't know how we did it... and the Fairytale too. It's such a great Fairytale.

S: Would you like to record another record outside of America. Supposing you were to record a full solo effort here in England - would that interest you?

B: I don't know... I should think about that for a while: that's a very interesting idea. We're getting ready to go back to LA, and anything goes, whatever develops vocally, whatever, with the group. It's been a while since Al belted one of his songs, and I haven't been really singing that much, except on my solo album, of course.

S: After HOLLAND, there was the big gap to 15 BIG ONES. How did you feel doing the oldies - were you happy doing them?

B: They were really interesting, very nice to do, a real flying kinda thing to do.

S: We've heard talk of songs like "Michael Rowed The Boat Ashore", "Ruby Baby" and so on being recorded around that time.

B: I don't remember. Maybe "Ruby Baby"... we did "On Broadway". It wasn't much; Al kinda faked his way through that. I thought it was a lousy vocal, but a tremendous track.

S: "Still I Dream Of It"?

B: Oh yes, I did a vocal on that. That was about the best song we ever did.

S: Is it ever likely to be released?

B: Nah - too cool to be released (laughs)

S: LOVE YOU was like TODAY in that you wrote almost all the lyrics yourself: where did the inspiration come from?

B: Just the idea that I wanted to do an autobiographical kinda lyric.

S: On the MIU album, "Matchpoint Of Our Love" proved that you could still sing lead vocals. Were you happy with your singing at that time?

B: Yes, very happy: I was really in good voice during those days.

S: About the same time, the Beach Boys made an unreleased Christmas album, which included a song of yours called "Winter Symphony".

B: What was that again? "Winter Symphony"? Gosh, where's my memory at? I can't remember that. Who wrote it? I don't remember that at all. I'll look it up some time. You see, that was not a good period in my life - I was all messed up, had a lot of different conflicting thoughts. Sorry.

S: "It's Over Now" is another song we want to ask you about - will it ever be released?

B: Frank Sinatra might sing it.

S: Bruce came back to produce the LIGHT ALBUM and KEEPIN' THE SUMMER ALIVE. Do You think he did a good job?

B: Yes. He's a very good producer.

S: Another of your legendary unreleased songs is "California Feeling".

B: That was written with a guy named Steve Kalinich. We'll finish it.

S: Were you at all involved in the production of the BEACH BOYS LP? "Male Ego" seems very much like a Brian Wilson production.

B: No, that was a Steve Levine production. It's a good record.

S: You did "At The Hop".

B: Yes, we did. It was real fast - a little too fast. I think Mike sang the lead on that.

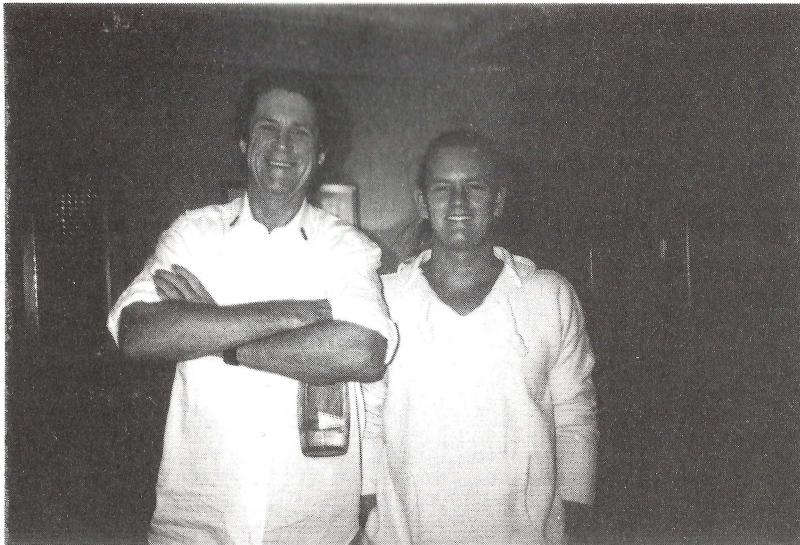
S: "Rock & Roll To The Réscue" was your first lead vocal for some time. What did you think of Terry Melcher as a producer?

B: Great, a very talented guy.

Interview by Mike Grant and Roy Gudge. Edited and produced by Andrew G. Doe for Beach Boys Stomp/Middlefield Media.

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Brian Wilson and Kevin Leslie. Photo by Mike Grant.

Stomp folder OFFER!

Those of you who attended this year's Convention will remember that I spoke of the possibility of a folder in which to keep issues of the magazine. Although some 35/40 of the handouts were taken only a very small number actually reached my PO Box. So we can only assume that a large number of you were so overwhelmed by the events of the afternoon that you have forgotten the more mundane goings on.

It can now be announced that the folder will take up to twenty issues of the magazine.

For those of you that attended the most memorable day and can supply a Convention ticket number the price remains at £3.50 including post and packing (EEC countries add 50 pence per folder).

If you were not at the Convention and would like a folder or two then the price is £4.75 including post and packing.

We would like to have orders for at least a hundred of these as our minimum order is 200.

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Up to 50 words : £2.00

Addresses are free but the Editor's decision is final.

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I AM A 16 YEAR OLD English girl who would like a male pen friend from Los Angeles who is aged 17 - 20. My musical interest are Brian Wilson, Beach Boys and 60's American music. Please write to: Sheila Dickson, 2 Old Turnpike, Fareham, Hampshire, England, PO16 7HA.

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1. Beach Boys "Kokomo" US promo CD-single.
2. Brian Wilson 58-page biography in blue presentation folder incl. black and white photo and 'transparency'.
3. Brian solo LP as a US promo pic. disc CD in 'book cover' with 15 page booklet.
4. US promo pic. disc CD of Brian solo LP in 'Jewel Box' and 'pic'-cover- 'sealed'.
5. Love and Mercy - US promo - CD - single
6. Night Time - US promo CD - single
7. Words and Music - US promo - CD of Music and interviews from Brian solo LP.
8. Love and Mercy - Brian 7" single - UK Box-set with interview and 2 post-cards still sealed.

Neil Young set-sale items: Everybody's rockin' - now deleted USA CD of LP - £18.99.

This note's for you - 2 live versions + studio LP version US promo only CD £30.

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CONVENTION 1989

Preparation for the 11th event this September has been underway for some time. In order to let you know a little more of our plans:-

The venue is again the Visitation Parish Centre on the 23rd and the main alteration for 1989 is that the event is ALL TICKET. These should be available with the publication of STOMP 72 and the prices are as follows:

88 Convention 10 attendees who can provide their ticket number:	£ 4.00
All others	£ 5.00
Should any tickets be left unsold for the door	£ 10.00

Tickets will be available by post until 1st September unless they are all sold beforehand. The final number is 350.

Tables also see an alteration, 1988 or former stall holders £10.00, provided the table is paid for before 1st September. Those seeking a stall for the first time, £15.00. After 1st September all tables will be £20.00 each.

ROY GUDGE & MIKE GRANT

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NEWS

The astounding chart run of "Kokomo" has continued well into the new year, as the figures below testify: the first placing is for the week ending 24th December.

Hot 100	38-38-44-48-50-56-66-72-70-73-
Adult C	24-24-26-32-39-37-43-48-off after 30 weeks on the chart.
UK	34-37-47-74-off

"Kokomo" has achieved platinum status, selling over 1,000,000 discs, and is claimed by one source to be the biggest selling 45 of 1988 in the USA, not to mention the most played single.

The BB/Everly Bros. collaboration "Don't Worry Baby" is out in the US, and is apparently encountering considerable DJ resistance due to the presence of the Everlys: people want just the Boys, these days... Meantime, Brian's new 45 Stateside is "Melt Away" backed with the non-album "Being With The One You Love", and should be out any time soon. CD Corner: PET SOUNDS is now merely scheduled for 'sometime this year', and will not (according to our latest intelligence) feature any bonus tracks. The SMILE CD project is on indefinite hold for the wholly understandable reason that, having listened to the 22 year old tapes, no-one can make any sense of the thousands of bits and pieces whatsoever.

The rumoured Beach Boys album on Capitol turns out to be actually somewhat less than breathtaking, as it'll be a compilation of BB songs featured in movies over the years. Titles set for inclusion are "All Summer Long" and "Surfin' Safari" (from American Grafitti), "Wouldn't It Be Nice?" (Shampoo), "It's A Beautiful Day" (Americathon), "Kokomo", "Don't Worry Baby" (with the Everlys) and "Sloop John B" (no, we don't know which film it was in either). Not included will be "Happy Endings" nor "Chasin' The Sky", but there will be some new material, for the excellent reason that, under the terms of the MADE IN USA contract, the band still owe Capitol three tracks. Titles recently worked on are Terry Jacks's "Don't Fight The Sea", "Jamaica Farewell" and a new Phillips/Melcher opus, "Somewhere Near Japan". A rumoured recording is "Little GTO".

Brian's proposed solo tour has been radically rethought and will now consist of guest spots within a Beach Boys gig: at a recent show in Philadelphia (see review hopefully in this issue), he performed "Love & Mercy", "Walkin' The Line" and "Melt Away" (with the help of the regular BB side-men augmented by Andy Paley and Michael Bernard). None of the original Boys sang with him...

Capitol will shortly delete the cropped CALIFORNIA GIRLS CD, and replace it with the complete SUMMER DAYS version. The American versions of THE BEST OF THE BEACH BOYS VOLUMES 1 & 2 have just appeared on CD in the US whilst in Australia, the acclaimed CAPITOL YEARS has been issued on four CDs, sadly minus the Productions album. An essential purchase nonetheless. For those who collect such things, "Kokomo" is available on a 3" CD single as a German import, along with two other cuts from the film. Finally on the CD front, has anyone else noticed that, whilst what was 'side one' of the CHRISTMAS ALBUM CD (so to speak) is in mono whilst all the other tracks are in stereo? Not pukka stereo, true, but there's a definite degree of separation evident, especially on "Auld Lang Syne". Bizarre.

And to close with, some quickies: "Heroes & Villains" - the true story of the Beach Boys" is out in softback in the UK... the November issue of Goldmine features excellent Brian articles and a good interview... an unsubstantiated rumour has the Beach Boys signed to Elektra... Mike Love and Jeff Foskett turned up at a Gidea Park gig at Gatwick Airport for Continental Airways staff, December 20 (see review)... the song title Brian asked us to keep quiet was "I Sleep Alone" - as he's told people about it, I guess we can too... The Beach Boys played at George Bush's pre-inaugural bash (not! the actual Inaugural Ball itself, as had been expected)... and a 1964 "Don't Worry Baby" and interview are included on a recent video release, "Best of American Bandstand".



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